

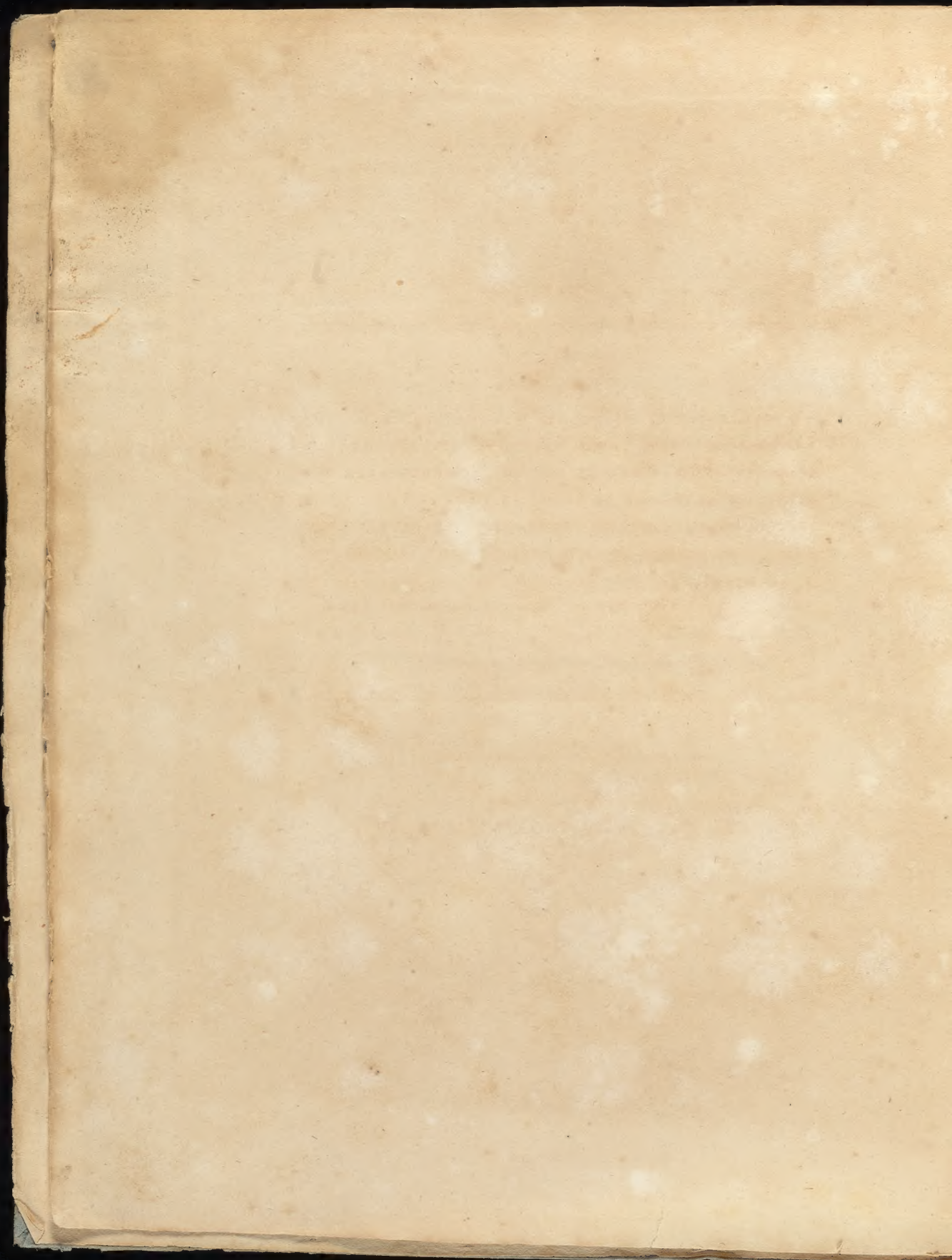
~~Opl~~

Ulrich Middeldorf

Cumberland (G.), *Outlines from the Ancients . . .*, folio, 2 ff., xxiv+44 pp., 1 f., 81 engr.
plates on India paper, mostly by F. C. Lewis, but the last four by William Blake, cont. calf gilt,
g.e., London, S. Prowett, 1829 £12
Keynes 133.
L.P. copy with the plates on India paper. Ex-libris John, Duke of Bedford.

engravings by
William Blake:
pl. 12, 13, 14, 15, 16
18, 19, 23.

letters by Blake to S.C.
6. XII, 95; 23. XII, 96; 24. VIII, 1899;
25. VII, 1800;
the first two letters refer to the work



Public

" WE MAY SMILE IF WE PLEASE AT THE LEVITY OF THE
" FRENCH, AS THEY LAUGH WITHOUT SCRUPLE AT OUR
" SERIOUSNESS ; BUT LET US NOT SO FAR UNDERVALUE OUR
" RIVALS IN ARTS, AND IN ARMS, AS TO DENY THEM THEIR
" JUST COMMENDATION, OR TO RELAX OUR EFFORTS IN THAT
" NOBLE STRUGGLE, BY WHICH ALONE WE CAN PROCURE OUR
" OWN EMINENCE."

SIR WILLIAM JONES'S ASIATIC RESEARCHES, VOL. I. PAGE 197.

"WE MAY SAY IF WE PLEASE AT THE END OF THE
A PERSON AS THEY WOULD WITHOUT REPAIR AT OUR
"REPAIRS" BUT LET US NOT BE MISLED BY THE
A STATE IN A STATE, AND IN A STATE, AS TO WHAT THEY THINK
NOT CONSIDERATION, OR TO REPAIR OUR REPAIRS IN THE
A STATE IN A STATE, AS TO WHAT THEY THINK
A STATE IN A STATE, AS TO WHAT THEY THINK
A STATE IN A STATE, AS TO WHAT THEY THINK

1871

THOUGHTS ON OUTLINE, SCULPTURE, AND THE SYSTEM
THAT GUIDED THE ANCIENT ARTISTS IN COMPOSING THEIR
FIGURES AND GROUPE:

ACCOMPANIED WITH FREE REMARKS ON THE PRACTICE OF
THE MODERNS, AND LIBERAL HINTS CORDIALLY INTENDED
FOR THEIR ADVANTAGE.

TO WHICH ARE ANNEXED TWENTY-FOUR DESIGNS OF
CLASSICAL SUBJECTS INVENTED ON THE PRINCIPLES RE-
COMMENDED IN THE ESSAY BY GEORGE CUMBERLAND.

~~AND BEN TITTON.~~

LONDON. PRINTED BY W. WILSON, ST. PETER'S-HILL, DOCTORS'-COMMONS; AND SOLD
BY MESSRS. ROBINSON, PATERNOSTER-ROW; AND T. EGERTON, WHITEHALL. MDCCXCVI.

THEORY OF THE LINE, SURFACE, AND THE SPACE
THAT CONTAINS THE ANCHOR AND ITS COASTING LINE
FIGURE 1 AND 2

ATTACHED WITH THE SURFACE OF THE SURFACE OF
THE SURFACE, AND THE SURFACE OF THE SURFACE
FOR THE SURFACE.

TO WHICH ARE ADDED, TWENTY FOUR FIGURES
CLASSICALLY DRAWN, AND THE SURFACE OF
CONTAINED IN THE SURFACE OF THE SURFACE.

THEORY OF THE LINE, SURFACE, AND THE SPACE
THAT CONTAINS THE ANCHOR AND ITS COASTING LINE

TO THE READER.

“IF there be a BEAUTY IN VIRTUE,” remarks the learned Mr. Petvin, in his Letters concerning Mind; “the mind must have a feeling of it, whilst it has it under view, no less than a feeling of harmony, when presented to the ear. It must be felt and understood *together*, we must *be in some measure what we behold*; and a man must be tolerably good before he can have any tolerable notion of goodness.”

Thus when a ray from the universal mind inspired that great man Mr. Fox to place his happiness in *temperance, liberty, and honesty*, the reflecting part of the kingdom felt the beauty of his public virtues; as during the course of many years we have seen them with dignity gradually unfolding.

We have seen him pursuing truth in all the ways she can be pursued; and we have felt, by his masterly mode of proceeding, that He is a real Philosopher: for his whole

conduct admirably answers the character---so finely drawn by the Author we have quoted---of one of the greatest and best men of Athens ;---where he says,

“ He knew in the most perfect manner, that there was nothing belonging to reason but what took its evidence from experience in the way of Art, or from self-evident principles in the way of Science: and, as he was likewise acquainted with the sentiments natural to men, he could, by this means, lay hold upon them by their principles, sentiments, fancies, or imaginations, and so lead them into visible absurdity ;---in short, he knew when to instruct, when to embarrass, and when to pull down pride and self-conceit.”

To whom then can a work of this kind be with more propriety addressed, than to a man like Mr. Fox, who “ practices virtue, and possesses a knowledge of knowledge and of art ; who knows how to distinguish fancy from reason, and regards nature before custom and fashion.” For, as with the best intentions, I have written with freedom ; by such an one I shall be sure to be judged impartially : and although I know him only by many years observation of his public conduct ; and so far from enjoying the happiness of his friendship, have not even the honour of his acquaintance, *otherwise than we all have* ; yet having, from the low horizon of my humble level,

discovered this promontory in the political world, shall I be blamed for casting anchor under its shelter, from the storms of prejudice, and the blasts of unthinking and unforgiving ignorance, which would always rush upon every art, without rule or rudiment? Shall I not rather be commended for addressing this free tract to him, whose *temperance* in political science is the admiration of the just throughout Europe; whose definition of *liberty* corresponds with nature; and whose *honesty* alone, if he should again accept the helm, is capable, under Providence, of re-conducting into harbour the mismanaged vessel of the British state, strained, indeed, but not quite ruined, shattered, but not, I hope, out of the reach of repair.

G. CUMBERLAND.

SECTION I.

STIMULATED by the purest affection for the fine Arts, acquired at an age too tender to have noticed the cause of the impression, and which has been augmented, by the solace derived from the occasional practice of them, I have been frequently inclined to commit to writing a few thoughts on that best rudiment of Art, *the inestimable value of chaste outline*; and to accompany them with such conjectures as, in the course of my enquiries, have occurred to me of the principles on which the Greek and other ancient Artists wrought their finest compositions.

This inclination arises from the disagreeable conviction, which experience has afforded me, that in this country, the Arts, in general, have of late been rather declining from progressive improvement; in which they have been accompanied by a like declension of judgment in the public mind.

From what causes this has arisen, it is no difficult task to discover: the Arts have suffered, as men unhappily suffer, more from injudicious friends than from open enemies.

They have suffered from being too much practised as a trade; from the clumsy patronage of traders, upheld by the avarice of their professors: something they have suffered from the wants of some who profess them; and much, indeed, from the jealousy of others who, having obtained possession of the public mind, are industrious to nourish a vulgar prejudice against the only models of perfection known to us, (I mean the works of the ancients); but most of all from the Royal Academy, and its injudicious exhibitions.

When I repeat this, I do not mean to find fault with *the institution*, which, if properly managed, might be the true protecting Minerva, the soul, the source, the guardian of the plastic exercises.

But will any one say, this is now the case; where almost the only aid afforded the Arts are lamps and candles, and for what? to seduce the young student from home, for short and stated periods, to copy the worst models of both sexes; to draw from plasters, thrice coloured in oil, that have been first *repaired*, as they call it, by journeymen casters; to hear lectures on the Arts, not always practically elucidated; which are never published and given away as,

if at all useful, they ought to be; but read over once a year, regularly, in a large room, where the visitors are of course complimented with the first places, and those for whose use the institution was confessedly intended, hear them in monotonous notes reverberated from the barren walls, in hollow and imperfect echoes.

Nor let any of the present worthy lecturers take offence at what my honest zeal forces from me; for those I have had the pleasure to know, have hitherto loved the Arts too well not to acknowledge the justness of these remarks.

To see a library once a week without profiting by its utility; to lose a morning in acquiring anxious longings after works that can only lead an artist astray; for such are most of the books of prints in use, if not accompanied with a proper antidote to their multifarious defects; and thus, when the Student thinks he is admiring the antique, he often pants to equal the style of those who gave every thing a manner of their own, such as *Santi Bartoli*, &c. for even many of those honoured with the title of Artists, are, to this day, ignorant that there is no ancient work hitherto engraved, that can, in the slightest degree, be depended on as a guide to a true knowledge, even of the forms they profess to represent, much less as explanatory of the nature of fine forms in the general.

In this censure must be included those expensive works, the greater Museums, among which, the worst is the *Museo Clementino*, and the best, as most faithful, that of *Herculaneum*. The capital Museum is full of the grossest errors and misrepresentations; and the Baths of Titus have not the slightest resemblance of the elegance of the original paintings. Piranisi is as little to be trusted to; and, perhaps, the most faithful thing we have, as to style, is *Villamini's* Trajan column; but if the collection of fine studies from the best marbles which have been for many years leisurely accumulating at Rome by *Deare*, *Robinson*, and *Woodford*, should ever be *faithfully* published, although but in outlines, the world will then possess as strong a reflection of the good works of the ancients, as modern zeal and abilities are capable of conveying.

But the evils produced by that ill-judged contrivance, our annual Exhibition*, surpass all calculation.

It is a crucifying invention: devised, I suspect, by some fashionable Artist, in order to enable him securely to sneer

* Yet they sometimes introduce us to the knowledge of men of talents; and when I saw there, this year, the truly fine performances of *Mr. H. Howard*, although in a situation very unfit for such works as *his*, I was compelled to own that every evil has its antidote; for they are not only possessed of originality of invention, but harmony of composition, learned outline, poetic fancy, and colouring, that shews he has studied *Seidoni*, and the best Italian masters. May a stranger, from whom *Mr. Howard's* merits have drawn this unbiassed eulogium, express a wish to see *Milton* thus adorned?

at his contemporaries; a chilling frost that nips the bud of genius; and, to add to its horrors, it has too often incurred the charge of partiality.

But, however this may be, it must, in the most liberal hands, do harm. Exhibit, in one room, the great works of all the great masters that have ever lived, and there will be only *one* favourite picture; how then are the humble Students of the Arts to survive among the tyrants of the trade, with their fierce contrasts, good lights, and double burnished ornaments?

Were the public taste, indeed, sufficiently chastened, to pierce with Lynx's eyes through the chaos of images, with which they are annually glutted to satiety; the productions of sensitive genius would imbibe the cherishing ray; but as things are at present conducted, can the lover of chaste simplicity, who is feeling his way cautiously up the steep of Fame, hope to find favour among a generous, well meaning, but, as to the fine arts, ill-informed nation, when placed beside those who have studied to flatter the vices of the eye, rather than to captivate the understanding?

"We first creep and then go," says the old adage; and let the public only reflect how long art was forming in Greece, even with her good models, before they give ear to the flattering tales of the interested.

Printfellers, and painters too, for an hundred years to come, will be continually affuring us, that we are arrived at the pinnacle of perfection. It promotes their profits, and so far, if taken with large allowance, it does no harm; but it does hurt indeed both to art, to poetry, and the country's ideas, when such authors, as *Shakspeare*, are undertaken to be finally illustrated, by exhibitions of pictures, painted according to the orders, and the ideas, of men; who so far from being able to guide this triumphal chariot of the British Apollo, are scarcely worthy to hold the horses heads: pictures painted on the gallop of rivalry, the spur of necessity, and under the lash of power.

When such arrogant engagements fail, it is not alone to be lamented that the public are deluded; but confidence is wounded, the Arts are paralysed, and abused hope is converted into ill-founded scepticism: I feel also an evil consequence from even the partial success of such crude illustrations; for, while the dull arrows of our beloved Poet's sturdy commentators fly from the adamant shield of his exalted genius; many of these misconceived abortions will descend to posterity together with his finest passages; and, like changelings, supersede the genuine heirs of his poetic imagination.

If what I here say may seem harsh, I shall be sorry for the pain it may any where produce; but if the effect be salu-

tary, I shall the less regret it. What better use, indeed, can we make of that freedom of the press, which is yet left us, than to seek the good of the country, whose constitution confers it? What better use of life, and liberty of thought, than to give our ideas free scope, when sincerely desirous of promoting a straight direction in the tender plant of those arts, which may hereafter adorn and raise the character of the nation to which we belong? By giving way too much to sweet-scented civility, on a tender topic like this, an author serves himself, but injures his readers, if his view really is,

To pluck the phantom habit, from the soul,
And seat reflection there.

For the same national purpose, I published the *Plan for advancing our fine arts*, that accompanies the *anecdotes of Julio Bonafoni*: which, although many good artists have approved, none have yet possessed the power to execute; and the barren pleasure as yet rests with my labours, of having excited a few wholesome wishes, procured a little honest praise, not, however, without envy; while the current of fine art still flows in wild, uncircumscribed, and irregular channels, far, from the pure line of sober rectitude, and flourishing improvement.

Those few, alone, whose minds embrace beauty in all her forms, will comprehend what I feel, in lamenting this evil;

and how ardently, yet how hopelessly, I venture on a subject so new, so little understood as the present is; where, if I express my ideas freely, as I trust I shall do, I am sure to be, by many, misconceived; by others, misrepresented; to offend some whom I esteem; to hurt while I heal; to bear the imputation of vanity from the ignorant; of arrogance from the timid; and of rashness from myself.

It is a small evil to be criticised by reviewers, since they are often generous where the subject is out of their sphere: but to undergo the *experimentum crucis* of real judges, and real artists, requires some fortitude, and a *real* cause; and such I deem the advancement of the Arts in general.

For this reason, I have treated principally of *Outline*; for until the importance of it be generally admitted, and its perfection as generally fought; till it be understood, *that there can be no art without it*, and that no man deserves to be called an Artist, who is defective in this best rudiment; we may continue to model, carve, and paint; but, without it, we shall never have Artists, Sculptors, nor Painters. The Sculptor's art, by which is not meant merely finishing his compositions *in marble*, but forming, with correctness, figures in *any material**, is truly a rational and liberal em-

* I cannot help here remarking, that the esteem which we bestow on the *materials* of a work of art, is very capricious and childish; and, that where such a partiality prevails, it is a mark of little

ployment; but it demands infinite labour, and patience, to carry it to perfection; merely because a statue is *all* Outline; a creation, the bounds of whose surface require inconceivable knowledge, taste, and study, to circumscribe, so as to entitle it to judicious and lasting admiration.

And it is for this reason we see so few good statues existing: yet that such works are attainable, the fine antiques convince us; proving, indisputably, that the country, where men may be called Artists, who do not make the study of the antients their constant employment, as well as the refinements of proportion, never *will*, never *can*, rival such performances.

That those who patiently pursue this genuine mode of study find their progress slow enough, even when uniting

discernment in art; for although marble must ever be more valued than clay, on account of its transparency, yet it does not justify the depreciation in which clay models are generally held; nay, even baked ones, which are intrinsically valuable on account of their endless durability. Blinded by this prejudice, I have seen even able sculptors, abandon to accident those original clay models, the fleshiness of which they had not been able to deliver on the Carrara-block. But what shall we say to the ridiculously undefined state of arts, when nothing is considered as a picture that is not executed on a canvas, and in colours mixed up with oil? and that to make sure of admiration we must give our pictures on a large scale; so that a portrait less than the life is considered as inferior to one that is larger than nature; how would *Phidias* and *Apelles* have smiled at this; who well knew that subjects must be large for large porticos, and where they were to be viewed by whole assemblies; but who likewise could equally appreciate the grandeur of a Jupiter's bust of a quarter of an inch diameter, like that No. 1407, of *Mr. Tassie's* cabinet, or idolize the great bronze Minerva of sixteen inches high in the Albano Collection; or that silver one of six inches, which was brought to England from Sicily, by *Mr. Byres*. I have a corroded one of two inches high, found at Palestrina, the back part of which gives the idea of a grand statue; and *Mr. Knight*, of Whitehall, has many great things in small; and a Ulysses of three inches high, which would be no better, if copied, on a colossal size.

zeal with industry, and many years practise among the marbles at Rome, every candid Artist will, I believe, confess; and, I think, I pay a compliment to *Deare*, to *Banks*, to *Flaxman*; to the Venetian *Canova*, to the German *Trippel*, and to the French *Houdon*; to *Marchant*, to *Picler*, to *Amastini*, when I say, that all these men of abilities, have as yet only attained the vestibule of the Temple of Art; speaking of such ancient Sculptures as we know of, and not taking into the account such as we have reason to think have been executed; or such as a lively imagination, reasoning from things already produced, may easily conceive to be producible.

It is the consolation of genuine Artists, that severe studies will produce continual improvement; and the fine qualities of fine statues, are, to them, not only the continual object of admiration, but a goal of hope, without the prospect of which their labours would soon languish.

Raffael, in my opinion, has exquisitely described this, in that design of his, called *the Archers*, executed in this villa*, on

* This villa (of which, as well as of all the remarkable objects on the Italian Tour, I have made correct and careful drawings) is still in existence, and now attentively preserved from decay by *Cardinal Doria*; who, for that purpose bought it in 1786, for 3000 scudi, together with its vineyard, which the Cardinal has laid out in pleasure-grounds: it is delightfully situated between the *Medici* and *Borghese* villas, whose lofty pines shade it in the morning; and, in a room called *the school*, there are three pictures still on the wall, painted on three pannels, ornamented with grotesques, which are said to be from that great artist's designs: one, is the celebrated *Alexander*, and *Roxana*, of

the wall of the painting room: what then, I ask, is to become of the fine arts in this country, where there are people that take a sort of lead in the public opinion, who not only never studied the best works of the ancients, but even affect to condemn that study in others?---Where there are many who content themselves with such applause, as is to be bestowed by men who never even saw the models of perfection of which we are speaking?---Where there is no distinct *academy of sculpture*, and where the patron of all the arts has not one antique statue in his palace? The world will probably never see another *Adrian*, nor art a cornucopia like that of *Pericles*; but when we have a real school of sculpture, growing out of national munificence, with an artist of abilities, well paid for conducting it, then all the other branches of art will of course flourish; and, until all this be brought about, one may venture to predict, that our fine arts will make little progress, but are infinitely more likely to decline than advance; for as well might we expect to see fine writing from men, who reversed the rules of grammar, or any writing at all without the alphabet, as artists formed, where correct Outline is overlooked; the ancients little venerated; and where sculpture is not considered as the fountain of the Art.

which there is a scarce print; and another, this of the *Archers*, once engraved with the name of *Michael Angelo*, where flying figures of all ages, and different sexes, are aiming at the body of a *Hermes*, but in which, one or two only have succeeded in lodging their shafts.

If it be urged by the fordid and ignorant, that the Arts are good enough for their judges, and that we do as well as our neighbours; I must beg leave to tell them, that *we must do better*, not only if we have any laudable ambition, but if we have any regard to our interest; for, in the arts, “*the battle is to the strong, and the race to the swift*,” and it requires but little discernment to perceive, that *form* stamps a value on the meanest materials; without a right knowledge of which, all our justly-boasted manual skill can be of little or no utility, either to this country, or its *commerce*, the source of all our wealth, our pride, our folly, and our crimes; but which, alas! seems now to have become necessary to our very existence. When therefore, this nation, shall have nursed a race of men, capable of creating finer forms than others, out of clay, stone, wood, and metals, we shall possess a better thing than the ideal stone of the philosophers; for that pretends only to the skill of compounding gold from mixed metals; but these men will transmute, by the aid of mind, and hand, the basest materials into solid bullion, and carry the same wonder-working power, like a guardian genius, all over the earth; leaving behind them, as the Greeks did of old, monuments creditable to their memory, sweet to their friends, and glorious to the country that gave them education.

Having premised this, I now proceed to my main design, which is, although a mere *artiste d'amoré*, and as far as

practice goes, a very idle one too, to state what few observations have occurred to me, as to the principles of the ancients in composition; and what I take to be the true mode of study, preceded by some remarks on the value of *Outline*; solemnly declaring that my sole motive for writing, is the desire that continually haunts me, of helping to give stability to the fine Arts in this my native country; which alone can insure our future consequence in Europe, and which, I sometimes flatter myself, will be the means of again extending them over the whole world.

For I have long been convinced, that, if every man would cast in his mite of information, as freely I do to the public, we should all be the better for it; and I am proud to follow the example of my medical friend, *Dr. Buchan**, the deserved success of whose generous labours has taught me, that men love the truth, though they do not often reward the speaker of it; and little deserving indeed is he of the esteem of mankind, who would not encounter their petulance, or even their calumny, to do them good.

* This valuable man, whom Socrates would have loved (for his uniting unaffected simplicity to solid parts, and a contempt of wealth), had, by his *Domestic Medicine*, so strongly excited the envy and spleen of a few of his brethren, that, not being able to overcome the popularity of the Treatise, they descended to the base art of pirating its title; and, in their reports, have many times killed this humane practitioner. It will afford no little pleasure, however, to the infirm, to know (and I will tell it) that the Doctor still lives, practises largely, enjoys a robust old age, and smiles benignantly even on his recognised enemies.

Creatures of an hour! there is nothing that can for a moment, lift us into any outward importance, or give us any inward complacency, but intentional rectitude. Letters are not a republic, but rather a *laocracy*; where each man should speak boldly for himself, unawed by any power but reason; uninfluenced by any motive but humanity; for this will dignify the meanest stile; and send him home from the assembly of mankind, if not gratified with their reciprocal affections, yet conscious of the sweet pleasures which philanthropy confers, and soothed with that cheering self-approbation, which the fulfilling of a social duty invariably includes.

SECTION II.

ALTHOUGH, mathematically speaking, there is no such thing as Outline, yet, to be more intelligible, we must use that term instead of boundary: for, notwithstanding, I see figure without Outline, I cannot describe it on paper, unless I begin with that process; and hence arises the beauty of shadows, and the pleasure they afford us, possessing a design bounded, yet without any Outline.

For Outline, to be distinct, must have colour; and, if it have colour, it represents a wire that surrounds the design.

But habit has taught us not to notice this; and we generally dwell with delight on the figure of this very defect: for we ought, in fact, to dismiss it, if possible, from our minds, and consider only the form it surrounds.

What then shall we say to our state of the Arts in 1795, when professed Artists, and professed dilletanti, have discovered so very unmathematical an idea of form in general, as to publish works copied from the ancients, or invented in their stile, with Outlines *thick and thin alternately*, like the flourishes of a penman; forgetting what our penetrating Bard, Shakspeare, says, that, "*Aye and no too, can be no good divinity?*"

In making this observation, I do not scruple to say, that I allude to two books lately published; the very tasteful Homer and Eschylus of Mr. Flaxman; and the last volume of Sir William Hamilton's Grecian vases. This last volume, so long expected, so earnestly desired, seems to have given a death's blow to all hope of ever seeing a faithful tracing of any antique design on copper-plate; for all the money expended in completing it has been worse than thrown away; and Mr. Tischbien has presented us with a heavy translation of these Greek vases, *finely flourished*, but materially unlike the originals, if proportion, character of heads, stile of hair, or flow of drapery, were considered as worth preserving. And when this volume is introduced to us by one, who is not only a passionate admirer, but a real judge of ancient workmanship, as most of his collections have proved, it becomes doubly dangerous; especially when we are told, by himself, that no pains have been spared to make it so correct, that Artists may study these Outlines

with as much satisfaction as if they had the originals before them ; and that the chief object of their publication was to serve the fine Arts, to further which purpose many of them were drawn two or three times over.---If such were really his intentions, the lovers of the Art have only to drop a tear, and to hope that the fault arose from our ambassador's having been too much occupied to have been able to bestow on them more than his wishes ; for I, who am also too passionate a lover of these arts, to stand by and see them injured, hold it to be a duty incumbent on me, to say, that *whoever considers them in that light represented, will be lamentably misled.*

Monfieur D'Ankerville, who really was an enthusiast for the Arts of the ancients, but like *Abbaté Winckelmann*, unfortunately not an artist, gave us, I know not how procured, a dim, yet not inelegant shadow of those truly great performances ; but the work before us, pretending to accuracy, has, in its total inadequateness, rendered even his very imperfect plates valuable ; and by its giving symmetry of feature, *in regularly irregular Outlines*, where there alone existed (what such things are capable of), *viz.* grace, character, and motion ; has dashed all our flattering hopes, that, through the hands of learned draughtsmen, those precious monuments would, at length, reach us uncontaminated and pure.

That lines of unequal thickneſſes are commonly found on the Grecian vases, will not bear out this error; for they are never found on them studiously or systematically inserted; they were only occasioned by the instrument they used, and the necessity of being quick, not from any intention of the artists; and, in fine specimens, as I can prove, were carefully avoided: a distinction, which, if generally known, would help the buyers, not a little, in making their purchases; and, at the same time, very profitably supply their want of skill in design.

Nor will the subject bear a dispute; for to argue that two unequal boundaries are better than an equal one, is to say, that fine form has no reality; and that, a little more, or a little less, does not signify.

That this, *a little more, or a little less*, does not disturb the generality of spectators, every body knows; nay, that some, who are reputed skilful, are not shocked by the grossest errors in art, many judges must have observed; but, at the same time, a very little reflection will convince those who love to see it prosper, that such vague licence must not be conceded to the student, much less to the professor; and it cannot be too frequently inculcated on young minds, *that extreme correctness alone will lead to learned freedom; or that forms are beautiful in proportion as the transitions of their*

lines are gradual: and since, in circumscribing form, we are obliged to use Outline, a little observation will shew us, that there are qualities, which a line should possess, to give it a superiority over every other*.

The best I take to be *that* which is *fine, firm, flowing, and faint*, such as was used by that great man *Leonardo Da Vinci*, and that still greater *Raffael*; whose drawings are almost always distinguished by these characteristicks: for they not only found it to be most proper, but very convenient, as admitting of the nicest correction and decision; whereas a coarse, thick, and irregular Outline, is, like a coarse mode of expression, fit only for the rabble of mankind.

* Before I proceed, it may here not be amiss to say, in what manner I think vases of this sort ought to be copied;—assuredly by as near a fac-simile as art is capable of arriving at:—the character of the heads, hands, and feet, must absolutely be such, or they are lost:—and I hope it may contribute to make my peace with the gentlemen, whom, in the cause of the Arts, I have felt myself under the painful necessity of reproaching, when I communicate a method by which the fac-similes of these heads may be gained almost to a certainty.—With a fine camel's hair brush, dipped in India ink, divested of its gum, let the Artist re-paint the lines of the vase; then let paper, soaked as for copper-plate printing, be carefully applied; and it will receive an impression of the original, which, if not a re-touched vase, as but too many, I am sorry to say, are, will receive no injury from the sponge, should it be thought desirable to wash away the remaining colour;—and though these impressions will have one defect that cannot be surmounted, yet they will possess beauties that few Artists are capable of copying; and, being confined to small parts, it will scarcely be perceived.

In this method, it was once my intention to have given all the fine figures on the vases at the *Vatican*, to which the good-will of the mildest of Popes, and the liberality of Cardinal Zelada, were not wanting, any more than the disinterested assistance of some real Students, my friends;—but the whole idea fell to the ground, through the ignorance and narrow policy of a well-known Monsignore.

Perhaps I shall be better understood by supposing two circles---one drawn as true as possible, with a delicate point; the other with a broad camel's hair brush; the first will give the idea of a circle, the other of a circle framed; and, however unimportant these matters may hitherto have been considered by the many, I shall shew them, I trust, to be absolutely necessary to be felt by every genuine votary of the Arts.

Neither is it an unnecessary distinction to say, that a rough Outline is preferable to a very sharp one. Hence the admiration that has followed the reed-pen, and of which, even the breadth of the stroke has not been able to divest it; for as sharpness cuts on the eye, and renders objects more visible, so is it apt to bring the line itself to be more noticed than the form it describes; and this is the reason, I believe, why we take more delight in a shadow, or a form circumscribed by shade, than in the bald outline of a form.

That drawings, which time has softened, and plates which a little use has worn, are most agreeable to the eye, when the forms they represent are correctly drawn, is an effect that many good judges feel; and the foregoing observation explains the cause.

Hence it arises, that the types of **Baskerville* and *Bodoni*, disturb vision; while those of *Giolito* and *Aldus* repose it; hence the cause why smoked prints have been most esteemed, if good impressions, not what are often sold as such, viz. the *very first* proofs; which ignorant collectors prefer, but good judges refuse, as being always hard and wiry; well knowing that the impressions are best after a certain number have been taken off. We have collectors, who even bleach their prints, and so render the line more distinct, but less agreeable to judicious feelings.

But, to form a better idea of this line, let us suppose fix other circles.

* It is not the excessive sharp dressing of types that gives them value, as many printers still seem to imagine; it is a fine form of letter, divested of every angle, neatly dressed, and carefully printed; with a very dark ink, that does not partake of blue; and on a paper of a yellowish tint, that makes the most agreeable book to a man of taste. This very error evinces, that the laudable desire of improving all our Arts exists in the bosoms of our tradesmen; but we see almost constantly that, for want of real information, the desire infinitely surpasses the means: a striking proof of which, was evident in a late attempt to make wood-cuts subservient to Landscape and effect: a thing which long ago has failed; which *Papillon* grubbed after, till he almost made that precious art detestable;—for animals, plants, portraits, anatomy, and figures in fore-grounds, it is alone proper.—Thus the hard-ware man is surprised, when, after all his pains and expence, he is told, that urns are not fit to hold every thing; and, least of all, to hold boiling water standing on one leg.—The founder stares, when, among all his molds to cast stoves in, you assure him, that there is not one good one; and which, if he had at first ably contrived, he might have spared the expence of all the rest.—The calico-printer fatigues himself and the public, in inventing patterns without meaning; and religiously believes, that chance alone, and luck, give a print vogue.—And the potter, who greedily seizes on the vases of the ancients, instead of seeking for the principles of their workmen, makes sometimes a partly good thing, but much oftener a bad one: all which inclines one to think, that we have not a Minister fit for this country; if we had, He would cherish the train of Arts, set them in the right road, bestow premiums on improvers, and shower honours on mechanicks, whose united labours must, in future, either pay our taxes, or the country must decline.

The first, broad and hard.

The second, broad and rough.

The third, broad and ill-defined.

The fourth, fine and sharp.

The fifth, fine, sharp and irregular.

The sixth, fine, rough, tender, and regular.

By the choice you make, we must judge of your title to connoisseurship; by which, I mean your experience in fine Arts, arising from a view and comparison of many things of that kind; which, if united with practice, will necessarily form a pure taste in minds that have acquired sensibility by reflection.

Again, lines, if hard and sharp, have the effect of attaching to the ground the forms they describe; but, if soft and mellow, they detach the ideal figure; and hence the advantage of giving an even back-ground, as practised in the Greek vases, instead of describing the figures by mere lines, and the very colour helps the harmony; for black and white would be too harsh for objects that are to be seen close, but black and red are mellow and sober, whence arises also the agreeableness of books printed on yellowish paper.

And this leads me to a very important observation, founded on this remark; an observation which engravers of gems seem almost universally to have overlooked; and to the

neglect of which alone, we may attribute the distinction between some modern and ancient works, especially where they have been copies; for some have, by practice, arrived, in executing intaglios, and cameos, much nearer the Greeks, than in any other branch of the fine Arts; and, in copying fine ancient pastes, such as are continually found among the ruins of Rome to this day, they have been able frequently to impose on the dilettanti, and dealers themselves.

*Pikler** and *Amastini* made it often their study to deceive in this way; either inflamed by a just resentment at the neglect their talents experienced; or moved by the desire of convicting the ignorant; but if the imposture was jus-

* One instance, among many of this amiable Artist's indignant operations in this way, is well known; and, some are recorded in his life, lately published at Rome; it is an intaglio head, called *Brutus*, in the collection of Sir Richard Worley.

The deception was so well managed, that it did no discredit to those who were deceived by it; for it might well pass for a fine Roman work: and I actually possess an antique cameo of the very same head, which I purchased of Count *Scudilari*, at Parma, about five years ago, because I thought it probable, that the engraving in *Caninis Iconographia*, and called *Q. Pompeius Rufus*, had been made from it, which *Pikler* once pointed out to me as the head he had taken for his *Brutus*, shewing me, at the same time, a series of impressions, of the whole process of the gem, to prove it to be his work. Many of these deceptions having been long deposited in the cabinets of the curious, the Editor, of his life, prudently observes, page 40, speaking of his works,—“That the best of them may be said to be now no longer his, because having been already adjudged to be antiques by the first rates *intendenti*, it would be criminal to lift up the veil that conceals them, and restore them to their author.—At page 44, however he declares that proofs of these claims remain in the hands of the family, and instances, No. 96. 146. 160, 164. 177. of that great Artist's catalogue of his own works, which have passed for antiques, and 96. The *Giocatore di Troco* passed as such, with the Abbaté Winckelmann, who says of it in his *Monumenti Inediti*, that it was—*Une delle pietr eleganti, e delle pietr belle figure che siano mai state scolpite nelle gemme.*

tifiable in men of talents, who felt that their works were much nearer perfection, than the price they procured seemed to admit, I think the traders, in these false antiques, will not be so easily excused; because, it is well known, that they devised the deception, and wove the web into which they sometimes got entangled themselves: and now, the man who pretends, at first view, to tell what is antique from what is modern, in certain performances, either means to deceive others, or is really a dupe to himself. Not but that a good Artist may, with a little attention, discover the frauds of even the best engravers, where the subject is an imitation of the great stile of pure Greek workmanship: and in order that this may be better understood, it is only necessary to explain, that, in all the very fine intaglios of the ancients, they took especial care, that, on impressing the figure, you should find the contour so softened into the back ground, that the ground appeared detached, and as it were unconnected with it: to imitate the effect in cameo, the subtle *Picler* polished his finest works with a wheel, on which a brush was fixed; but the effect was, as might have been expected, not softness, but the air of a thing that time has worn smooth; and he often extinguished his finest traits by this invention.

The truth is, that for want of properly imitating this peculiarity of the genuine works of the best Greek Artists, *none*, of all the sculptors of gems, have yet been able to

add that grace to their works of which we are speaking ; I mean, blending the Outline into the ground, as ariel perspective teaches, which we see in *Rembrandt's*, *Titian's*, and *Corregio's* best pictures ; and, for want of which elegance and truth, even studied copies from the antique are always detected by nice judges ; though they pass, very currently, with half those people whom we call connoisseurs.--- When I write this, I feel much reluctance to include two very eminent sculptors of gems ; yet neither must the worthy and intelligent *Pikler*, who loved truth not less than I do, nor even our estimable *Marchant*, be spared, in a cause, they have both so much contributed to promote, by such zeal for art, and astonishing talents, as might do honour to any age or country.

And, in order compleatly to illustrate this important principle, I need only refer all those who have eyes to the sulphur, No. 6467, of *Mr. Tassies'* collection, the fragment of a head of Apollo ; a stupendous Greek performance, which every practitioner ought to keep in his view, and every lover of art, carry in his bosom. But, if this does not sufficiently convey the idea I mean to impress, let him study No. 2773, a Minerva, in intaglio, from the Florence-gallery ; wherein this species of management, of melting the outline into the ground, is most apparent in the serpents that flow from the Egis of Minerva ; their heads being lost, as it were, in an opaque mist, while the

projecting part of their bodies is distinctly defined, so as to cut upon the eye; for it is not by means of dabs of shadow that nature gives apparent relief to her creations, but by optical effects: lights stronger, lines sharper, colours more vivid, relieve the nose from her face, when seen in front; light fainter, lines more obtuse, and colours less brilliant, give to her ears, their due distance: and it is thus I would have painters, and gem-engravers, whose art is deception, copy nature; not by imitating the common characters of the human race, in their generally imbruted shapes; but by taking their ideal colouring from infancy, their ideal forms from the antique, and their ideal expression from imaginations, warmed by good poetry and musick; unless they are so exaltedly happy as to possess minds glowing with love, honour, and benevolence; all which, united with science, made, I believe, a *Raffael* and a *Michael Angelo*.

Thus then, I think it appears, that Outline, or the nature of boundary, is a very important consideration with the critical observers, even where no actual line exists; those profiles which are sharply defined, appearing all like images stuck on to a flat ground; while those which are learnedly softened, though not at all less justly described, seem like figures furrounded by air; and, I hope I have at least opened a field for examining what we have hitherto been but too apt to flight.

I now proceed to shew the value of a firm or pure Outline, where Outline must be described as in engraving; and to appreciate this operation justly, we scarcely need go beyond the prints of *Marc Antonio Raimondi*; for his *Parnassus* alone will explain this, and account, in a great measure, for the esteem his graver is still held in; since there we see the learned hand of *Raffael*, registered as it were, and freedom united with correctness indelibly transmitted to posterity: merits, which, in good impressions, are even more apparent in the taking down from the cross; where, if an Artist will look, with the eye of candour, on the very nails which lie on the ground, he will see instantly what I mean by a pure and firm Outline.

In a very old treatise on painting, by * *Andrea Cennini de Colle di Valdessa*, mentioned to me by the intelligent *Baron de Murr* at Nuremburg; and, which, by his direction, was found in manuscript at *Florence*, in the private collection of the *Grand Duke*, who, for some days, very condescendingly indulged me with the loan of it; I found, that the venerable author of this treatise, states, that, in his time, the Artists used to draw on a smooth piece of fig-tree, and

* This *Andrea Cennini*, whose manuscript is very valuable, on account of the exact directions which it gives for the painting in fresco of those times, says, among other things, that "Giotto translated the art of painting from the Greeks to the Latins, and taught it to his godson *Taddeo*, who was his disciple twenty-four years, who taught it to his son *Agnolo Taddeo*, to whom *Andrea Cennini* was twelve years a scholar."—Thus we see these fresco painters were not speedily formed.

also on parchment, which had been powdered with calcined bone, and with a fine silver style, in order to attain the justest Outline possible; and that ingenious Artist, *Hussey*, in all his fine drawings, from the ancient statues, some of which I have now before me, used that sort of Outline, which has been so often recommended, I mean *pure, flowing, and fine*.

A flowing Outline gives motion, of which I could produce abundance of instances; but, for want of a better at hand, must refer the reader to the *Psyche* pursuing *Cupid*, Plate 13; and to the figure embracing the knees of *Jupiter*, in Plate 18; among those of my invention, that are annexed to this Essay, and which are composed on, what I take to be, the principles of the ancients.

How much a correct Outline is capable of conveying, and how much more valuable it is than many finished drawings, where correctness is neglected, we all feel in the simple shades of our friends' portraits.

That action is capable of being described even by incorrect Outlines, when their direction is just, may be seen in the old *Persian*, commonly called *Hindu* pictures, which have little to boast of but their just action, and composed dignity of attitude; and in many, even of the *Etruscan* vases, as well as indifferent *Greek* ones, we see action and expression gained in this way:---The *Egyptian* dryness affords us a

species of pleasure of this sort, for though dry they are decided, and often justly proportioned, as may be seen in a sulphur at Mr. Tassies', of a lionsess, taken from one impressed from a multitude of figures, on the famous Basaltes Torso of the present *Cardinal Borgia*; which, undoubtedly, is the finest and most genuine specimen of high Egyptiam workmanship at present known in Europe*; a work that may serve to make us less suspicious of the relation of the unhappy Duke de Chaulnes, of a well, which, he says, he discovered near the Nile, loaded with images cut like fine cameos.

From this we come to the grand Greek style, in the ancient paste, No. 4788, of Mr. Tassies' cabinet; where a faun is dancing a child, the author of which, whoever he was, seems to have been well instructed in a knowledge of the human frame; which was refined in the quoiter, a gem of Mr. Crachrodes, No. 7967, purified in the Perseus and Andromeda, No. 9383, and sublimed in the Sapho and Phaon, No. 6544, and the Bacchus dancing, No. 4290, which, in intaglios, is the *ne plus ultra* of the best Greek school, and possesses an Outline that will scarcely, I think, be surpassed.

* Abbate Winckelmann, speaking of this Torso, says, it is too fine to have been anterior to their knowledge of Greek art; an assertion very disputable; and, but that criticisms of this nature would be quite useless and out of their place here, it would be not very difficult to shew, that the Egyptians and Greeks probably received their first germ of art from India; and that a striking similarity exists to this day, I could prove from monuments now in my possession.

What I am going to observe, is a digression that may not be unuseful, on account of the seductive example of that elegant Artist, *Sir Joshua Reynolds*; who, although he was remarkably defective in his drawing, has acquired much general approbation, which could only be effected by a union of tasteful combinations of attitudes, harmony of colours, and a flattering resemblance; qualities which few are likely to attain in the perfection that he possessed them, but which, if they had been united with fine drawing, would, indeed, have set him on a pedestal that might have defied the corroding teeth of time.

In proportion as this fine quality, *nice precision*, is acquired in practice, or well understood, it constitutes the delight and repose of the Artist's intellect, no less than that of the practical dilettanti; and the mind rests and consoles itself that is only able to execute its ideas in correct Outlines on paper, much more than in the accomplishment of the greatest works, where this thing is wanting.

It constitutes an indisputable proof of a refined taste, and forms a man into a critic as well as a creator. Like a thorough knowledge of the mathematical sciences, the difficulty of the acquirement enhances its value; for it demands practice, united with reflection, as well as an extensive acquaintance with both art and nature---the fire of imagination restricted by the gravity of sober criticism.

This knowledge of form and partial power to delineate it, (scarcely ever possessed in perfection,) can only be the reward of a long perseverance in the right road of art; at first hard to find, and always difficult to persevere in; for from its grand elevation lead many enticing paths pleasing for a while to travel in; but, in the end, no less disgusting to the lover of truth, than fatal to his reputation who has trodden them.

The works of *Castiglione* and *Callot*, sufficiently explain what is here meant, although they are rocks that few will split on, that are worth preserving; but those great men *Michael Angelo**, and *Parmigiano*, are quick-sands that have swallowed up many a promising youth, and hence the *Caraches*, who could not withstand their fascination, established a new school, *that has retrograded Art to the days we live in.*

As we owe to *Michael Angelo*, and his masculine mind, the enjoyment of pure tragedies on the canvass, and, perhaps, some of the finest ideas of *Milton*; so to the angelic *Raffael*,

* The one by displaying an excess of learning, the other by affecting too much grace:—but when at last *Parmigiano's* feminine genius became enamoured of the manly works of the great *Bonarruoti*, and felt the classical chastity of *Raffael's* style, then he gave the world an offspring that might well be called genuine; as we see in that fine picture of the Assumption of the Virgin, now in the possession of the Marquis of Abercorne; a picture which justifies the relation of the gentle *Vasari*, that the sight of it checked the rapacious hands of some German soldiers at the Sack of Rome, in 1527, and saved the painter's life.

and his school, we are indebted for the sweetest compositions, on the basis of the ancients, that human invention could attain in one period of existence.

That wonderful man, and *Leonardo da Vinci*, of all the Artists that have lived since the revival of the Arts in Europe, seem to have laboured, with success, to acquire a chaste and true Outline, by carefully imitating all the works they had seen of the ancients, in marble, bronze, gems, or vases; avoiding dryness, yet preserving proportion; and infusing grace without a shadow of affectation; who could be simple, yet dignified; and energetic without extravagance: but with them the flame expired, that promised to light us up to the Grecian studies; for though the amiable *Julio Romano* caught a portion of its fire, yet he never equalled his great instructor, and it vanished on the walls of *Tee* at *Mantua*.

Yet neither of them ever rivalled that antique which they idolized, even as far as we know of it in painting from inferior Artists*; nor ever approached its perfection in sculptured forms, or those of gems, as many models, still existing, fully prove.

* I have a small painting of a goat, running, which I purchased at the Duke of St. Alban's sale, that, as a sketch, would do credit to either *Raffael* or his best scholar; yet is merely on a fragment of a wall, and evidently only a part of the common ornaments of some of the villas of the Romans.

A fine simple Outline may possess grace, action, expression, character, and proportion. A fine statue is only better, as it contains all these qualities when varied a thousand ways; but, at the same time, we must acknowledge, that it costs infinitely more study and labour. Since then there are statues in the world which, if turned round on a pivot before a lamp, would produce, on a wall, some hundreds of fine Outlines; let no one say that, in this Essay, we refine too much upon Art; for every thing that relates to common form is subject to fashion; and there is nothing more certain than that, though *France, Italy, Germany, and England*, adopt different ideas of the beauty of the human frame, they all agree in giving the antique statues the preference to their own character of beauty: and since each gives a little of its national character of beauty to its performances, so that a good critic, on carefully examining the work, will decide as to the nation of the Artist; we may justly, I think, conclude, *that the general character of the Greek nation was impressed on their sculpture*; and thence, by way of corollary, that their nation must have surpassed in symmetry all other nations of the earth; and as it cannot be conceived that there is any innate idea of beauty, we must consequently believe, that their *Minervas, Venuses, and Jupiters*, had been taken from living examples. ---Thus, it appears, that there is but one thing that can have more intrinsic value than a very fine piece of sculpture, which is, a beautiful young woman, with an accomplished

mind, and generous heart ; for she combines in all her actions the graces and beauties of a pure statue, affords her admirer a thousand exquisite Outlines at every turn of her body, or change of her thought, blending colour, form, and motion ; and, finally, the happy being, who possesses such a treasure, absorbs his soul in the enjoyment of sense and imagination united ; but, alas ! like the blossoms of the spring, her charms unfold and fade ; memory strives, but strives in vain, to preserve the fleeting image ; and a few short years gone by, happily for our tranquillity, it is no more.

Not so with fine Art ; for he that has once known how to judge of, or describe the fine Outlines of pure forms, though, in process of time, he finds little left to delight him but the best sculptures ; yet he has the consolation to perceive the study of beauty more and more agreeable as he advances in years, especially if he have experienced the value of her companion virtue, which teaches him to trace its origin among all the works of the creation ; whence the operations of nature afford him approved delight, as he discovers the prototype of fine Art in the universe.

SECTION III.

IT only remains for me to produce the principle, as far as I flatter myself I have been able to discover it, on which those correct draughtsmen, the Greek Artists founded their compositions, and to endeavour to introduce a criterion whereby to judge them; the reverse position of which may serve as a guide to detect productions formed by men who have worked without any rule or principle at all.

To illustrate this idea, I have no other means than by referring to well known basso-relievos, and the finest gems as well as pastes, by distinguishing their numbers as they stand in Mr. Tassies' catalogue, who will readily furnish sulphur casts, at a trifling expence,* to such as a rede-

* Four-pence each.

sirous of examining the force of my assertions;---for to have engraved them, even indifferently, on copper, would have been attended with a considerable expence; and, after all, there is no copy of any gem that we know of, which is fit to be compared with one of these sulphur impressions: and all the attempts of that kind, since the expensive work of *Marriette* to this day, have only served to shew that the generality of those who possess such cabinets, are entirely unacquainted with the powers of Art, or indifferent to the beauties of the treasures that belong to them; for even common Artists *know*, that the most studied labour of a *Le Brun*, or a *Bartolozzi*, can never convey an idea of a fine antique intaglio, or rival even one of the commonest impressions on sulphur or wax: and as to the false notion, that by multiplying impressions, we lessen the value of our original; let us ask what liberal mind has less enjoyment of a fine Arabian horse, because it is exposed to the eyes of the multitude? or, who that feels generously, but considers it as enhancing the value of his parks and grounds, that they afford pleasure and recreation to his neighbours?---but to return.

In addition to these references, I have thought proper to annex a few engravings (most of which have been executed by myself), of Outlines, from some of my own compositions, formed on, what seems to me the plan of the ancients,---to which it is not improbable vanity may have

offered her inducements ; but as, in the essay, I really have no other object than the desire to discover truth, and serve the Arts ; I hope I shall be pardoned for this, by those who differ from me in opinion, and thanked by all those who approve of my hypothesis.

I think, then, their leading maxim was, that each composition, whether gem, basso-relievo, or statue, *should contain an harmonious whole, as well as parts in harmony with each other, and themselves* :---to produce which harmony, each part was contrived to flow into another, each fold of drapery into some other fold, each figure into some other figure ; nay, even the subordinate parts were made to contribute to this design : hence we see trees frequently help to connect figures, a vase, or a chariot-wheel, a rock, a shield, or the plume of a helmet ; a bit of flying drapery, a wing, or even the tail of some animal, are all alike useful to promote the harmony of lines.

Thus in the *Phylœtetes*, No. 7810, the eye is conducted from the point of the bird's wing, with which he sits and fans his wounded foot, along the right arm, to his inclined head ; whence it descends, by the left arm, to the hip, and then along the lower limbs to the point of the wing, whence it at first set out ; each line also flows in curves from a center.

The same principle is still more evident in the sea-nymph; from a paste, No. 2600, where every part revolves in graceful circles; and is no less remarkably attended to in the Bacchus, No. 4290, though the Art is better concealed; in No. 7471, the Greek hero, in ambuscade, compleatly armed, the rule is even carried to excess; and we see, in that magnificent invention, the Hercules shooting the Stymphalides, No. 5746, that the birds, the bow, and the lion's skin (rather aukward concomitants), in the hands of this great Artist, all tend to produce harmony.

Look again at the fine gem of the Diana in her car, No. 2036, and of the Jupiter, fulminating the giants, No. 986, in both which there is an endless flow of line, almost all of which have a tendency to the centre; for lines as well as light must be so disposed to make them agreeable to our opticks: and the delight we take in circular forms, arises, I believe, from their accommodating themselves so well to the construction of our eyes; which is doubtless the reason why the *Patera* is universally considered as one of the most pleasing ornaments of architecture, all which is pointed out by nature, in the construction of flowers, trees, &c. for, with scarce any exception, they flow into themselves.

The ancients not only understood this principle, but even carried it into every detail of their works; for it is not less discernible in the composition of the whole groupe, than in the general position of the drapery and its ornaments. And we see on coins, especially some of the finer ones of Sicily (many of which are inestimable on account of their workmanship), that they knew how to cut off a bust so as to take away the disagreeable idea of its being a detached part, and could heal the schism, as it were, by means of converging lines*.

It was this knowledge that enabled them to form their Chimeras, to invent the Griffin, the Sagitary, and the fulmine monsters of the deep; so as to give literally, in the language of our British Poet----

“ ——— to airy nothings,

“ A local habitation and a name.”

Of their skill, in conducting the lines of hair, on this principle, there are as many instances as of the gross ignorance of some moderns in that particular; and I could produce a cropt head, picked up at *Rome*, in a sculptor's study, the adjustment of each particular lock of which manifests more thought, and the execution more mechanic skill, than is to be found in many a modern bust in all its detail.

* No. 1664, of Taffies' Cat. a Minerva.

For there is as much harmony to be produced by lines, as by colour, or sound, or figures : and the art of lineal perspective, imperfect as it is, has conducted not a little, we all see, to the refinement of the Painter's enchanting deceptions.

There is in what we call the *Arts* of Poetry, Painting and Music, a strict correspondence, between sounds, lines, and tones ; but Sculpture being a real art, embraces in its higher branches not only a taste of their united excellencies, but adds to the enjoyments of all the other senses, which are affected by the other arts, that of *touch*, the test of truth :---its lines are harmony, its effect when turned is a metaphoric picture, and its character, if justly expressed, affects the mind like fine Poetry.

To illustrate this idea, I need only refer a young mind endowed with sensibility, or an old one improved by reflection, to its own feelings, on viewing a fine male or female statue of Greek workmanship.

It is this divine harmony of parts and lines which makes a whole admirable ; and it is neither an inelegant enjoyment, nor an unprofitable study, for those who wish to imbue their souls with the traces of great and noble forms, to pursue the shadow of some good performance by lamp-light on a plain surface : a practice that would greatly tend to habi-

tuates young Artists to form just ideas, and facilitate the acquirement of a good taste; for it would be a sure guide to the imbibing of pure and correct images: and I have no doubt, that he, who had been thus nurtured in art, would early possess a good manner, with an elegant understanding.

Nothing tends so much as shadows, or lines traced in a clear medium, to make us ashamed of ungraceful protuberances.--It is like the effect the camera-obscura has on the mind of a young landscape-painter, in correcting the errors of his inexperienced eye: nor have I any doubt, though it is not easy to prove it, that the ancients were much benefited by attentively considering shadows, and not a little helped by the symmetry of the well exercised bodies of their contemporaries: for, in morals, we see daily, that select society purifies the minds of young people, in the same degree that a general exhibition of depravity sullies and corrupts them.

An air feelingly executed on a single instrument, is the fine Outline of a fine thought; and, like a line corrected with care, will gain by repeated examination; but is inferior to it, as wanting permanency, and depending on fresh efforts of the musician, which experience teaches us may be unsuccessful; for no performer, however enthusiastic, can execute the same air twice, with *exactly* the same

energy; but a fine thought, once expressed on paper, though only in an Outline, is durably established.

Music is like a reflection of the images of the mind on the mirror of sound; Outlines on paper are those images realized.

That the ancients knew every thing we know, I am not likely to join with those who believe, any more than with others who give to *Shakespeare** this wonderful all-knowing faculty; but, in Art, I believe, few things that contribute to effect were overlooked by them, as the flat reliefs of the best temples at Athens, and the embossed surface on which their Artists engraved their intaglios evince; for the first was calculated to prevent broken masses of shadow, which might hurt the objects, and, in a clear atmosphere, render them dazzling; the other tended to give them, when impressed on wax, a panoramic effect, both advantageous to the engraver, and agreeable to the principles of optics.

In this form are found most of the finest Greek intaglios, and ancient pastes: and it is remarkable, that we seldom

* Yet, perhaps, I shall be suspected to go a great way towards this fond imagination, when I declare, that, although a sceptic, as to the moderns, being as yet full-grown enough to produce a painted commentary on *his* immortal thoughts; yet, I firmly believe, the prototype of most of his ideal characters exists at this day among the body of the works of Art; and that, if men of taste and learning would be as diligent in the pursuit of discoveries of this sort, as many are in procuring topographical illustrations, we should soon be in possession of at least the most elegant accompaniments to his works that art can devise, and embellishments calculated rather to raise than debase the sweet pages we all so much wish to adorn.

meet with any seals of the shield-like form that have not merit; for the form in itself contributing to the harmony of the whole, helps to banish the idea of a solid back ground to which, by modern engravers, their figures are generally stuck, with studious care, that the surface shall be flat and well polished: an error that a very little acquaintance with the ancient basso-relievo might have taught them to obviate; for there it is always made subservient to the composition, according to the light in which it was to be placed.

This harmony of lines constitutes what we call grace; as might be amply proved from the works of *Raffael*, but is more strikingly exemplified in the designs of *Parmigiano*, and the exquisite and rare prints of *Andrea Meldossa*, commonly called *Schiavone*, whose defective drawing it covers, like a precious veil, embellishing the deformity it conceals: but a still stronger proof of the value of this system of the Greeks, is daily felt, in the admiration we cannot help bestowing on even indifferent copies of their basso-relievos, by their inferior Artists; who, although they were not able to rival the original, always preserved the grace and spirit of the action of the figures, which we denominate character; a feeling of Art in them, that announces the high source of their general education therein, and shews that its grand theory pervaded even the meanest bosoms.

Thus far I have endeavoured to trace the principles of the Greeks in composition, in the harmony of lines and precision of contour; and thus far they might be conducted by rules. To procure expression, they could only be guided, as we are, by taste and observation, as well as anatomical skill; of which it is not here my province to speak, except, that they always seem to have remembered, that extreme leanness is to be abhorred; well knowing that simplicity promotes beauty, and that we ought to preserve a medium in all things.

But one more observation I cannot omit on the decency that reigns among the naked figures of their great Artists, a decency which causes our delicacy to be suspected, when we affect to fig-leaf the sexual distinctions of their innocent nudities; of which it may truly be said, that "*they are naked and not ashamed.*"

An affectation, which shews a corrupted age like this in double deformity, while the obscene inventions of that great genius, *Hogarth*, are in all hands, and the loose descriptions of *Fielding*, in every body's library.

Let us away with this affectation; and let our travelled ladies, who have walked without harm with gentlemen through every Museum in Europe, and beheld all that Grecian Art, even when it was playful, could shew, teach

their countrywomen, that true modesty disdains not to examine, with a steady eye, the masculine parts of the antique statues, conscious that they are as chastely represented as those of children by the hand of nature, which innocence may, and does daily, behold unblushing; which nothing but lewd hypocrisy affects to fear; and which, when mutilated, or destroyed, or clumsily concealed, shews only a disposition to affect a refinement that assuredly betrays, to a close observer, the index of a narrow mind; and has a cruel tendency to depress the hand of Art, which is never more elevated than when describing the human form divine as it came from the hands of the mysterious great first Cause.

But enough; though much more might be said on this interesting subject, were not this essay already too long, particularly on *the nature of appropriate ornaments*, on which an entire treatise is much wanted, and, if this slight essay meet with approbation, may, in future, be detailed; BUT FOR THOSE WHO THINK, I AM SURE I HAVE SAID ENOUGH; FOR THOSE WHO TASTE THE BEAUTIES, I AM EARNESTLY DESIROUS OF UNVEILING, PERHAPS, TOO MUCH; AND TO THE PROFANE, WHO DESPISE WHAT THEY WILL NOT EXERT THEIR ORGANS TO UNDERSTAND OR ENJOY, IT IS USELESS TO WRITE AT ALL.



APPENDIX.

HAVING compleated my thoughts on these subjects, and ventured to illustrate them, by a few inventions, composed, as well as I was able, on the principles laid down in the work; I have only to hope that this free-will-offering may not be unpleasing to the public; and that where any lines are found that violate the system, as in part of one of the furies No. 18, it may be attributed to his real motive, an illustration of the errors of the opposite principle; for they were all designed as experiments.--- Neither do I presume to say, that all the lines were the result of study, as, indeed, they ought to have been;---but one thing may be asserted of this work, which can be said of few others that have passed the hands of an engraver, which is, that *Mr. Blake* has condescended to take upon him the laborious office of making them, I may say, fac-similes of my originals: a compliment, from a man of his extraordinary genius and abilities, the highest, I believe, I shall

ever receive:---and I am indebted to his generous partiality for the instruction which encouraged me to execute a great part of the plates myself; enabling me thereby to reduce considerably the price of the book. My intention was, to have added a few modern subjects, treated exactly in the same way, for which designs have been made, but finding the expence too great for an experiment, I declined it; on which account I have not gone beyond an Outline on any of the plates, although many are from finished drawings. It now only remains for me to observe, that of all these inventions there is one alone which cannot properly be called intirely my own. I purposely introduced it, not only to illustrate an idea that shall be advanced in a future Essay; but as a crust for the Critics, who must now take care how they pronounce rashly, lest, in attempting to point it out, they inadvertently pay me an undeserved compliment.

What follows will be considered, I am sure, as a useful part of the work, by all those who wish to examine the sentiments I have expressed. It cannot but be serviceable to the young Artist, whose time is precious, as it contains a catalogue of the numbers of the best of the subjects which, with a view to study, I have been many years selecting, both at home and abroad.

A NUMERICAL CATALOGUE

OF ABOVE SIX HUNDRED SUBJECTS FROM ENGRAVED STONES, ALMOST ALL OF WHICH ARE FROM THE FINEST ANTIQUES; SELECTED WITH CARE, FOR THE USE OF ARTISTS, FROM MR. TASSIES' CABINET, CONSISTING OF ABOVE SIXTEEN THOUSAND IMPRESSIONS; ALL, OR ANY PART OF WHICH, ARE SOLD AT HIS HOUSE IN LEICESTER-FIELDS, IN SULPHUR CASTS, MOUNTED AND NUMBERED, ACCORDING TO HIS DESCRIPTIVE CATALOGUE, AT FOURPENCE EACH.

HEADS.

No.	No.	No.	No.	No.	No.	No.
1527	1395	4984	11723	5138	4034	9723
3693	4518	8901	15812	6156	5148	5648
7033	9740	15494	3473	15262	10141	5011
3474	1407	15548	2825	6078	10094	4251
1661	15158	1647	5010	15864	10181	681
9629	9699	8950	4997	3763	10020	4911
7672	11928	9024	4983	3777	10028	8759
10802	10001	2018	1536	3789	8984	9928
9686	10148	5574	6069	1365	15937	1171
6050	10163	1393	2523	1422	8941	263
9518	8650	12472	10226	8343	8764	10241
12295	2800	15634	4996	1101	9844	10321
9718	8045	11038	11213	11861	10220	10414
4702	2809	1664	9115	7035	10064	10502
9112	5512	15659	6553	8237		

GROUPES, &c.

No.	No.	No.	No.	No.	No.	No.
4324	15876	7823	4773	11016	7817	6275
6546	3113	6153	2775	8676	8735	2959
4261	12731	4367	15016	3121	8175	5238
4852	7177	6152	4414	5931	2687	3539
5430	6313	7000	1804	5859	6892	4712
4441	6009	6735	2584	5019	6976	11305
2446	4861	15698	4570	2375	6955	2334
4364	4351	7196	12727	8683	6855	10495
7622	4860	9569	3533	5857	7237	6003
8737	6422	9898	2759	6134	8006	6012
7199	4849	7776	6191	6129	8005	9464
3116	4846	5866	15837	5797	7238	6635
6150	6815	8712	2890	9429	6743	3488
4867	6765	6246	15926	4365	6688	6248
3013	1309	6247	2773	2634	4635	6258
2992	1225	6245	7218	5085	5036	4263
4310	4352	6280	8675	5090	4599	6108
4366	4199	6835	1272	5122	4573	5901
4800	7357	7174	11719	8370	7122	4588
4859	4607	4309	5543	3617	7096	4715
5809	5377	1836	7339	8369	7172	7549
2036	5026	4453	1265	7197	7112	7021
986	7018	15832	2600	5269	1157	1516
2598	2760	7178	8663	6633	5393	3560
2603	6373	2557	7170	7151	1336	2989
4360	15278	4597	6122	8624	1238	6901
9237	2378	4454	9220	4828	10591	7970
2596	2965	4600	3118	9439	4647	7931
15806	7612	15874	5130	2363	4726	8207
6423	4669	4605	6694	6497	13082	6617
15877	6803	6731	15631	6960	12654	9512

No.	No.	No.	No.	No.	No.	No.
9583	943	8275	6029	2593	8357	6259
5273	2911	8386	2514	7026	5121	6266
4203	135	8639	5940	9363	15195	10491
4785	393	8440	5263	7539	1512	3605
4782	8731	3557	8432	4353	8077	5751
5282	6808	13220	2639	2591	9383	17
6210	1753	7995	4577	9144	8848	4397
4751	7611	12935	5093	6607	8850	15444
4862	6281	6781	5051	7505	5917	7619
2159	8619	2160	5855	8428	9099	42
5732	or	6668	15390	5853	5684	5800
4709	6198	6229	4744	1731	7426	9490
5374	6938	5378	4733	1312	5922	4592
5294	6790	1703	4732	15144	7421	6001
5243	7152	6867	7759	5123	9100	2633
7607	7153	6662	7754	15492	8584	157
7568	2749	4639	12732	15203	9098	2651
82	7967	9436	5114	2645	8653	5736
8448	8581	9230	6545	759	2397	3015
or	4788	7523	8731	2641	9365	4581
12724	3048	9431	15881	2660	9347	2585
8596	6101	2581	5925	15120	7446	5864
7695	2157	9227	5943	709	7341	5792
5727	4598	1493	5112	8520	4259	8660
5943	119	941	5040	7510	9099	2436
6319	10127	404	2217	130	4807	5909
6744	12843	2552	6969	8838	6477	3482
6818	7479	2586	6937	7554	5280	3588
1745	7559	6890	6645	4821	4373	4455
1800	4602	9317	7139	6460	7340	5704
7620	2601	6531	13092	6295	4784	4643
6817	3514	5076	13499	2322	3480	2382
7766	3321	922	9146	7523	8560	4699
5041	8250	4410	4588	8846	8623	7181

No.	No.	No.	No.	No.	No.	No.
5738	6601	3466	6149	13074	7475	6603
4298	2885	6544	2227	13072	6381	1775
6897	3006	962	9294	7450	9361	6151
9187	8839	4290	671	9333	9395	2588
15299	2895	2933	9174	3487	4150	13623
7231	8822	9433	4592	8815	5989	15710
7374	8819	9534	1513	8830	3552	1720
4616	8611	4853	9208	7312	8016	2640
4355	2973	6147	6750	1738	2626	2592
8608	9346	4841	4265	6888	13242	8872
6625	6310	15277	5299	6881	13241	8803
5746	9549	8866	5221	8427	18	7471
4779	4738	5852				

N. B. The numbers are as they stand in a cabinet of pastes, arranged partly according to styles : several more might have been added of the numbers of fine subjects, if the appendix to Mr. Taffies' Catalogue of Gems, in two volumes, quarto, had been prepared.

FINIS.

LATELY PUBLISHED BY THE SAME AUTHOR.

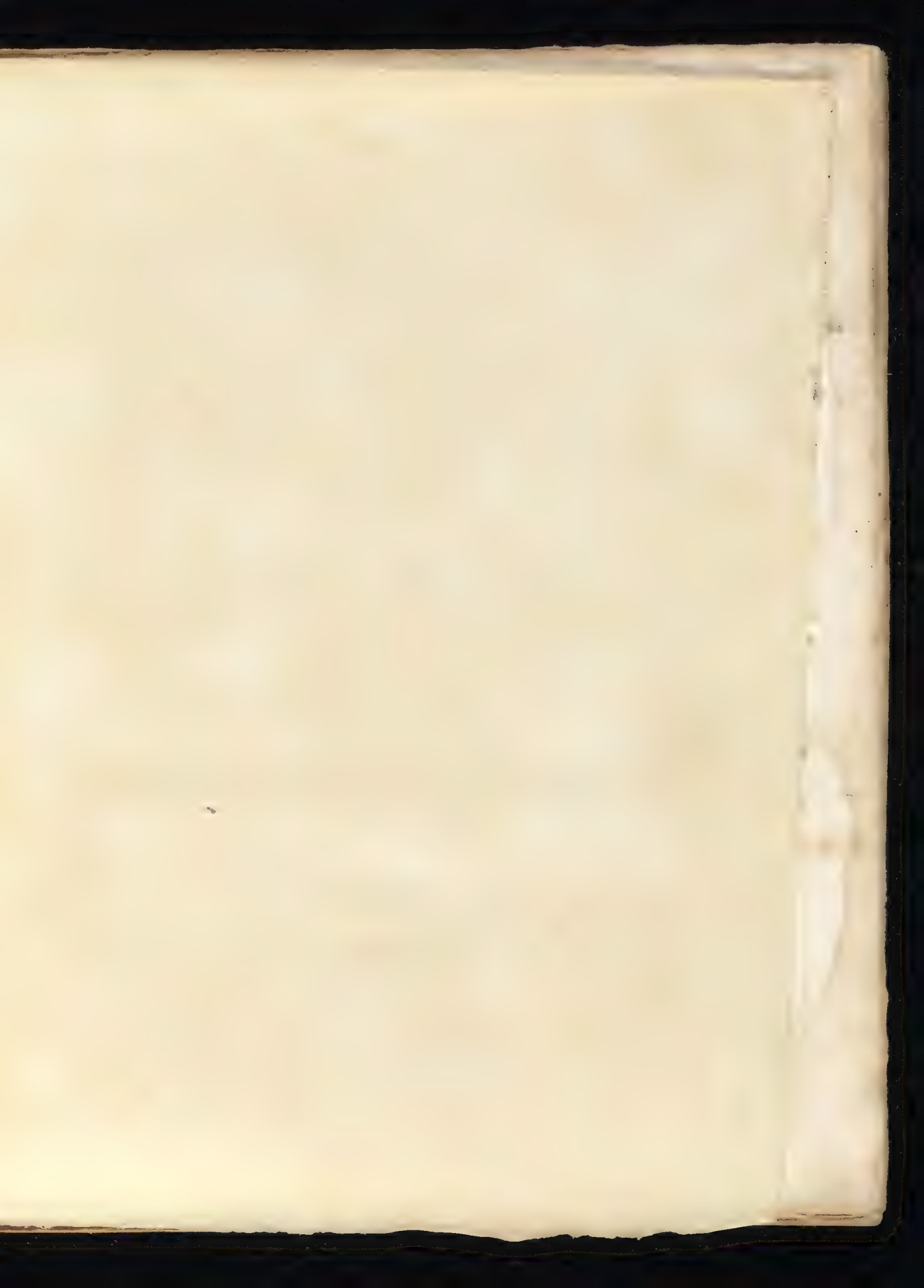
I. THE MAID OF SNOWDON, A TALE. PRICE TWO SHILLINGS AND SIXPENCE IN BOARDS.

II. A POEM ON THE LANDSCAPES OF GREAT BRITAIN. PRICE TWO SHILLINGS AND SIXPENCE IN BOARDS.

III. SOME ANECDOTES OF THE LIFE OF JULIO BONASONI, A BOLOGNESE ARTIST, WHO FOLLOWED THE STYLES OF THE BEST SCHOOLS IN THE SIXTEENTH CENTURY; ACCOMPANIED BY A CATALOGUE OF THE ENGRAVINGS, WITH THEIR MEASURES, OF THE WORKS OF THAT TASTEFUL COMPOSER; AND REMARKS ON THE GENERAL CHARACTER OF HIS RARE AND EXQUISITE PERFORMANCES. TO WHICH IS PREFIXED A PLAN FOR THE IMPROVEMENT OF THE ARTS IN ENGLAND. PRICE THREE SHILLINGS IN BOARDS.

IV. AN ATTEMPT TO DESCRIBE HAFOD, AND THE NEIGHBOURING SCENES ABOUT THE BRIDGE OVER THE FUNACK, COMMONLY CALLED THE DEVIL'S BRIDGE, IN THE COUNTY OF CARDIGAN; AN ANTIENT SEAT BELONGING TO THOMAS JOHNES, ESQUIRE, MEMBER FOR THE COUNTY OF RADNOR. PRICE TWO SHILLINGS.









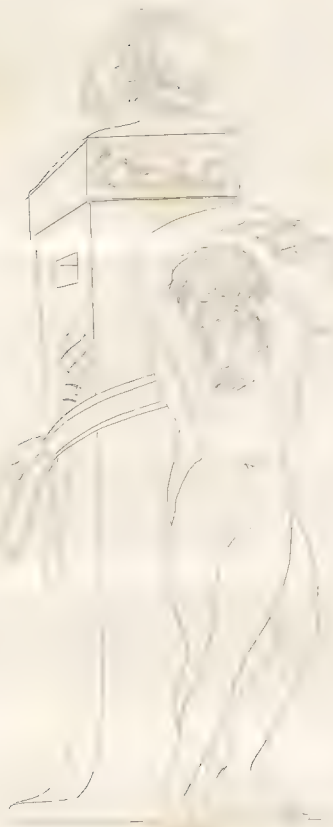




HAIL YOUNG EYED GOD OF MIND PARENT OF JOYS! *middle*



PLATE I. THE TEMPLE OF JUPITER AT CAPUA.



Temple of Jupiter at Capua.



2. The road which connects the
 two main parts of the
 E. of the road in the valley of the river

4

S. Johnsons Iron



See also the sketch of the same figure in the margin of the same page



But to sing, is the best of lessons
To teach the mind, and the opening eyes
Are not so sweet as Love —



— 1825 —



MEN AND WOMEN
 OF THE
 SOFT CREATION
 SIFT AWAY THEIR TIME
 IN THE
 SILENCE OF THE NIGHT



THE SILENCE OF THE NIGHT
 THE SILENCE OF THE NIGHT
 THE SILENCE OF THE NIGHT



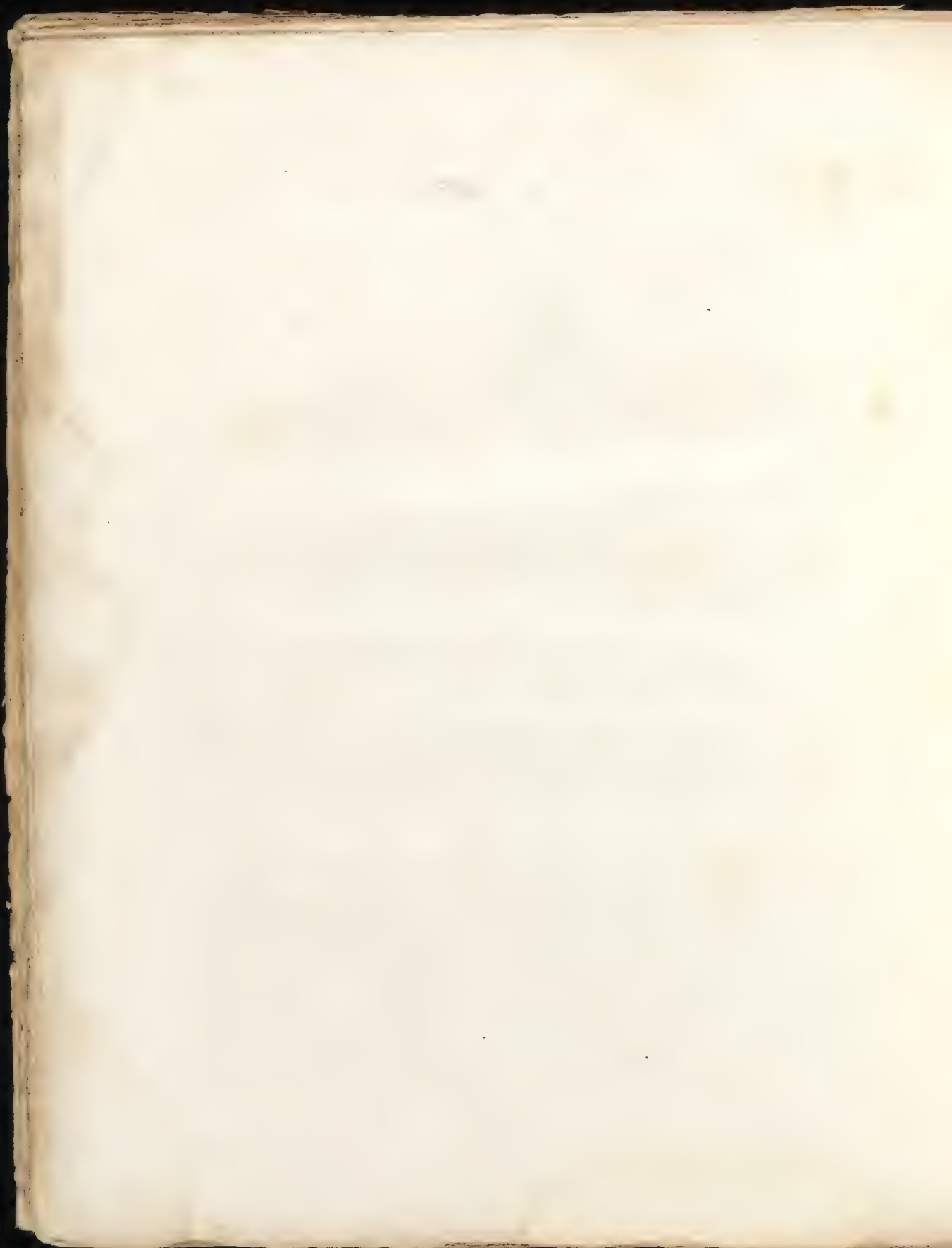
by the way, p. 11.



PARIS - JULIA TO RUM BAKING
Ond.



August 2, 1890, N. Y. C. - To the end for 1711



PARTS IN BIRTH FROM JOY BY MISSA . ROST

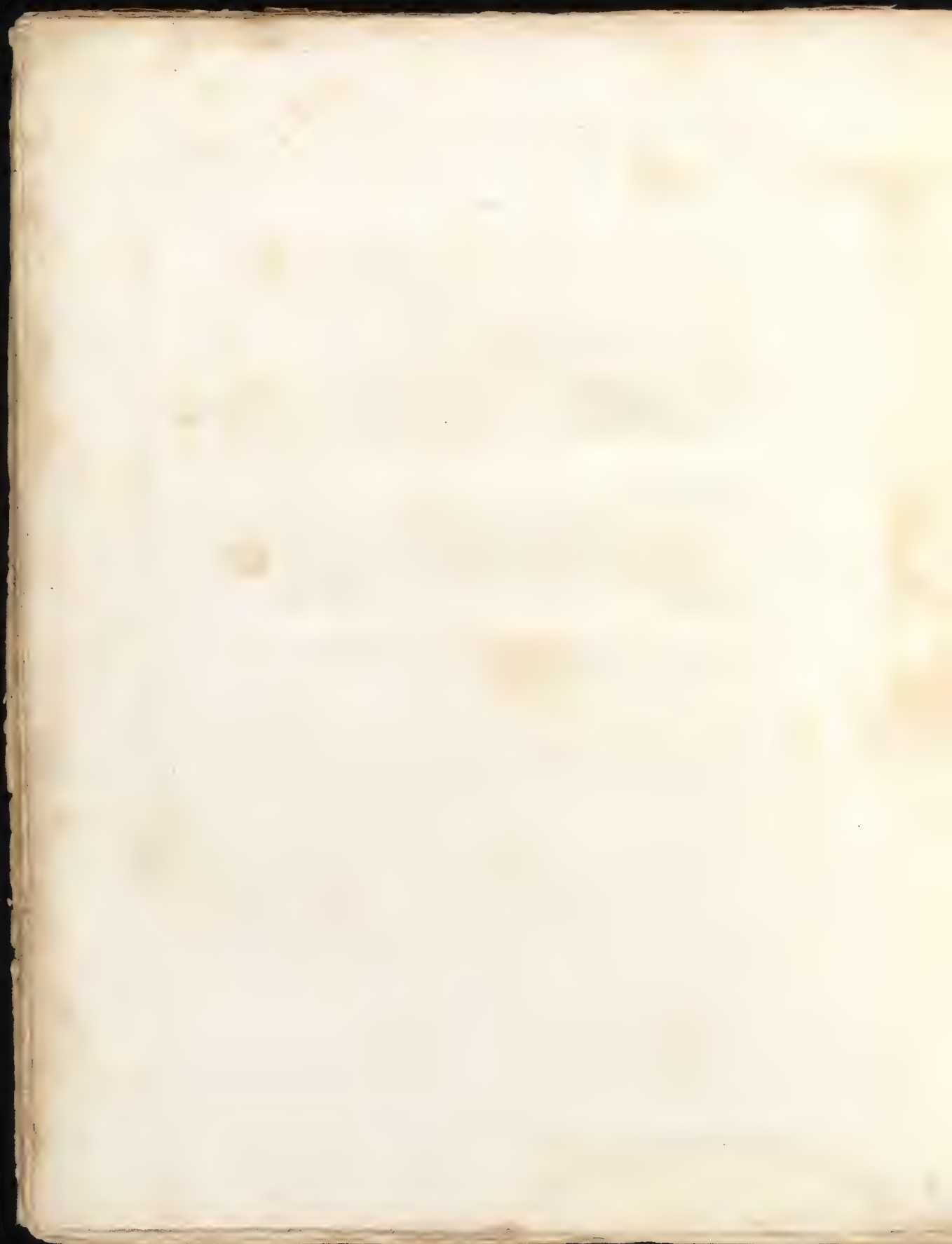


THE PARTS IN BIRTH FROM JOY BY MISSA . ROST



AERIAL CLOUDS THRO' HEAVENS RESPLENDENT PLAINS
WHO WANDER, PARENTS OF PROLIFIC RAINS





IMPELLED BY EVERY STORMY SOUNDING GALE
WITH RAPID COURSE ALONG THE SKIES YE SAIL

Clouds & Capes











Fig. 1. The figure of a woman reclining, and the figure of a cherub standing, and holding a mirror.









Sketch of the coast of the Gulf of Mexico, showing the entrance to the Gulf of Mexico.





From an engraving by J. G. Smith, in the
British Museum, showing the
interior of the Temple of
Vesta at Rome.



Thank you the happy is the chief, below
Or see your tears, or listen to your woe?

On the *your* *that's*, or *listen to your* *was*?

Protonius: *Epheesian* *Moscow*

Presential *de* *the* *in* *the* *1700's*















1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1

If there is something to be said
 Ah, but more and more the supply

How much to drink and, especially to drink
 How much to be the world to be in the world

To be in the world to be in the world

To be





THE UNIVERSITY OF CHICAGO

LIBRARY





ANNA RICH

1884

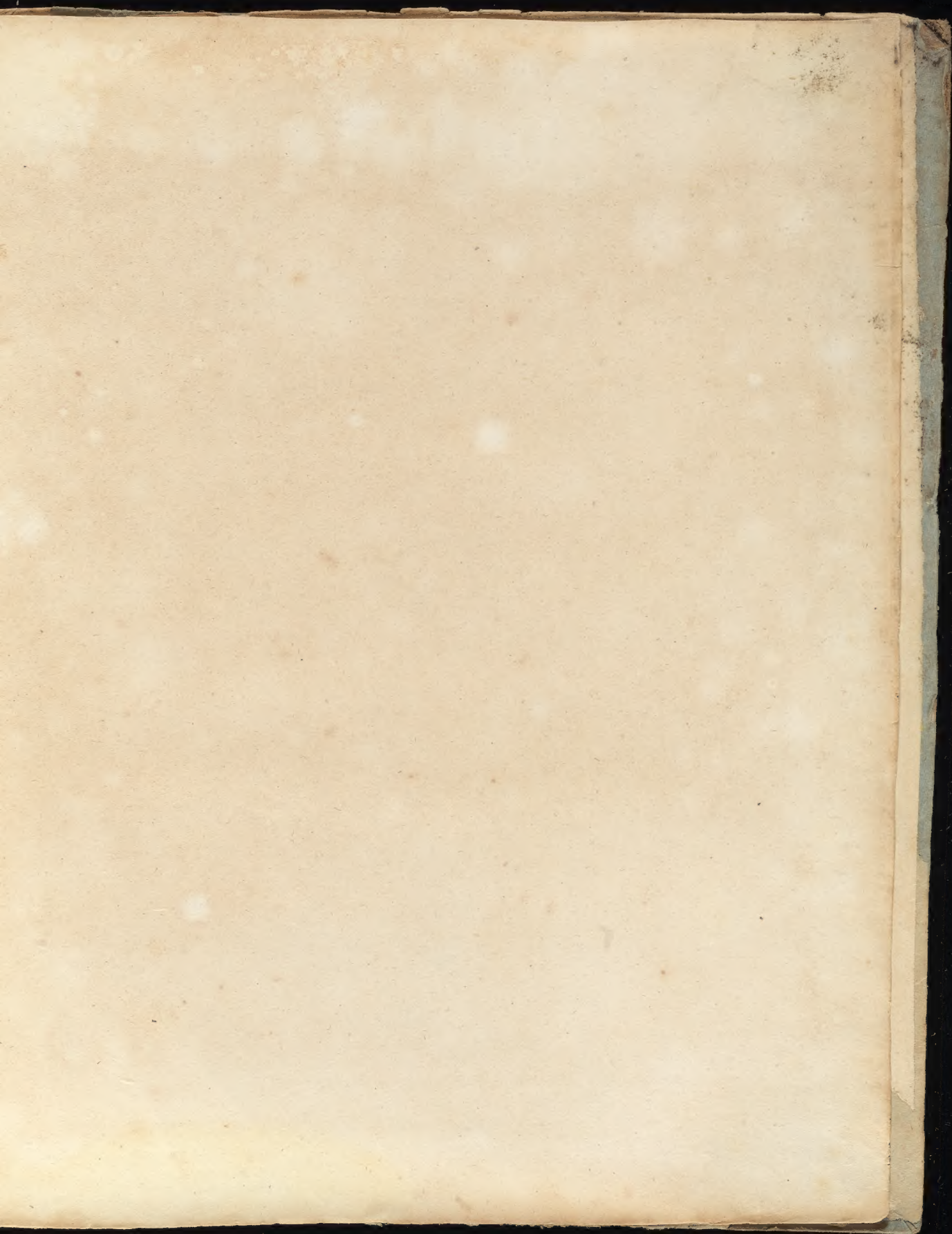




ANACREON ODE, LX EPIGRAMMATA

London & Paris by G. C. Poulton Jan 1 1793





85-b9047

